

THE HAGAN.

Description of the Theatre Now Under Construction at Tenth and Pine.

The perspective view of the Hagan, the new theatre now building at the southeast corner of Tenth and Pine streets, is shown by the accompanying sketch. The house will be completed and opened in December, probably in Christmas week, by the Hagan Opera House Company, of which Mr. O. L. Hagan is president and treasurer. The management will be that of Havlin and Hagan.

While beauty of construction and decoration has been secured, equal attention has been given to the comfort, convenience and safety of the patrons. Safety particularly was sought after, and on first floor alone the house will have 84 feet of exits, every foot of which can be thrown open by the pressure of a single electric button, of which there are four different locations. Then there are two outside escapes and two stairways with railings. By the arrangement of the seats people already seated do not have to be constantly rising to allow late comers to pass or to accommodate those who want to go out between acts.

The accompanying sketch shows a most handsome exterior. The building will be five stories in height, surmounted by a tower on Tenth and Pine streets 150 feet high. In this tower will be placed an immense clock, showing the time through four large illuminated dials. As can be seen, the building will be of pressed brick with stone trimmings. The number of bricks required is remarkable, over 2,000,000 being used in the construction, all laid in cement. This is accounted for by the fact that the walls are all very heavy, 26 inches thick, interior as well as exterior. The face of the house will be on the Tenth street side, while the Pine street side will be devoted to business purposes. On Pine street there will be five store-rooms and 55 offices, with an elevator entrance in the centre, the elevator to be run by electricity. The business side, however, will be entirely separated from the theatre, being divided by a 6-foot area way. The entrance to the theatre will be from both Tenth and Pine. The support of the tower is directly on the corner, with large entrances on either side of it. Entering, the patrons of the Hagan will walk over a floor laid with mosaic tiling, while just ahead will be seen two solid marble staircases, uniting on a turn and ascending to the balcony. The lobby will be 23 feet long, 40 feet wide and 40 feet high, and surmounted by a glass dome.

The auditorium will be frescoed from top to bottom, and the decorations will be the finest that can be bought. The seats will be of the most modern and costly patterns, being rated at \$9.50 to \$10 each. The boxes will be 14 in number, two grand ones and one large box on either side on the first and second floors, with a large box spanning these on the third floor. These boxes will be of the lightest material possible consistent with strength, large pillars and ungainly railings being avoided. The draperies and decorations will be of the richest description. In addition there will be beautifully upholstered sofas in all parts of the theatre. There will be several suits of rooms for the use of ladies, a parlor and reception-rooms, an interior room and a toilet room, the latter supplied with several stationary wash-stands, with hot and cold water. There will also be a gentleman's lounging and smoking room. To the south of the entrance will be a luxurious office for the comfort of the manager, and beyond this apartments for the employees.

On the stage the greatest improvements will be made. There will be a fine drop curtain and a second drop of asbestos. Old methods will be abandoned in handling scenery, all of which is to be raised and lowered by an electric motor. Electric fans will also be used for the ventilation of the house, forcing air through the pipes.

In selecting the site for the house Mr. Hagan chose one central to all the cable, electric and street railway lines in the city. On the east is the Cass avenue, south St. Louis, Broadway and Fourth street roads; the Market street and Laclede avenue on the south; the Blue line on the west, and the Olive street, Cable and Western, Northern Central, St. Louis avenue, Washington avenue, Benton and Bellefontaine and Citizens' on the north, while it is directly to the Union Depot and the Mound City lines. The work is all done under the direction of Architect MacElfatrick, who is also a director of the company. The cost will be over \$150,000.



CITY NOTES.

Mr. and Mrs. W. C. McCreery have moved into their elegant new home.

Gilmore is the magic word in St. Louis. Gilmore and the Exposition are a strong team.

"Southern Jollifications," plantation scene, by Charles Kunkel, is Gilmore's favorite number.

The Second Baptist Church will abandon the quartet choir next year, having a precentor instead.

Paul Mori has succeeded Mr. Parker as organist of St. John's Episcopal church at 16th and Dolman streets.

J. Otten, conductor of the Choral Symphony Society, was invited to take part in the Cincinnati Festival of Music.

The "Famous March of the Day" is one of Robert Buechel's latest successes. It will be played by Gilmore's band.

Louis Reiter's latest composition is entitled "Love's Sweet Message," melody for piano. It was played by Gilmore.

Mrs. B. Morse sang at the Exposition on Friday evening, the 25th ult. She had the artistic accompaniments of Mr. A. I. Epstein.

Mr. Dussuchal sang at Liederkrantz Hall on the occasion of St. John's festival, and received a rousing reception. Mr. Robyn played the accompaniments in his most artistic manner.

Alfred G. Robyn spent a month at the Great Lakes. After returning to the city he went for a week's fishing to Lake Erie. He fooled his friends out there by catching a respectable line of big fish. The rod was spared on this occasion. Alfred pressed the net into service and the fish did the rest. But his friends don't know it.

The West End Piano Studio at 3300 Washington avenue, reopened September 15, with a large increase of pupils over last year. Mrs. Newland has for her assistance, teachers trained by herself. As she is convinced a pupil's success depends largely upon a faithful daily study and practice, much of the assistant's time is devoted to the overseeing of the younger pupil's work. A visiting teacher is sent to the homes of smaller children to guide them in their practice.

A very pleasant musicale was given last week at the residence of Mr. and Mrs. W. Gould on Washington avenue, near Whittier street.

Among the participants who contributed to the enjoyment of the evening was the hostess who gave the following numbers in a clear sympathetic soprano; "Schubert's" Serenade with violin and piano, also Ronbandi's "Alla Stella Confidente" and Schera's "I Sogna." Miss Maggie Bannan gave De Beriot-Osborne's "La Fille du Regiment" Duo Concertante accompanied by Prof. M. A. Gilsinn, also Singelee's arrangement of "Il Trovatore." Mrs. Townsend (a sister of Mrs. Gould) played a couple of piano solos, viz.: Wieniaski's "Valse Caprice" and Grunfeld's Viennese Serenade. Mr. Angelo R. Gilsinn gave a tenor solo from La Favorita "Spirito Gentile" also a duet with Mrs. Gould "Parigi a Cara" Verdi. Mr. Eugene C. Slevin, gave a flute solo, La Bellerarde, Terschak. The evening was most enjoyable.

Mrs. A. D. Cunningham sang with great success at the Odd Fellow's concert, given at Memorial Hall, on the 23d ult. Mr. A. T. Epstein was accompanist.

I. L. Schoen, the well-known violinist, has resumed his classes. Mr. Schoen is a most successful teacher and has a special faculty for imparting instruction.

Bruckner's "Te Deum" is being rehearsed for Archbishop Kenrick's Jubilee. Joseph Otten has charge of the grand chorus and cordially invites singers to join it.

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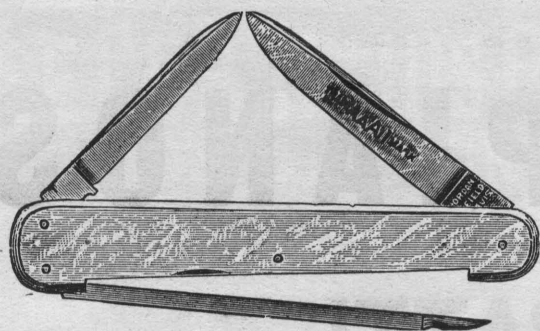
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MUSICAL REVIEW

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CITY NOTES.

Mr. Miles, the new baritone, is creating a most favorable impression in musical circles.

Miss Grace M. Johnson, a pupil of Mrs. Newland, has taken charge of the Piano Department in Oswego College for young ladies, Oswego, Kansas.

"Polka Caprice," a dashing polka for piano, by Epstein will be one of the features of the concert to be given at Alton on the 13th inst. It will be played by A. I. Epstein.

Otto Anschuetz has written another very pretty piano solo, "La Belle Minnie," dedicated to Miss Minnie Gilmore, who was very proud of the dedication and composition.

Alfred G. Robyn's late song "Had I the Choosing" was sung at the Exposition by Miss Bertha Gerhart; it was a pronounced success and completely captivated the audience.

Gilmore has been engaged by the Exposition management for two years more, during the seasons 1892 and 1893. The band will be increased to 100 pieces making it the largest in the world.

Miss Marlon Ralston gave two concerts for charitable purposes in Grand Haven, Mich., which were accorded warm praise by the press and people of both Grand Haven and Grand Rapids.

"The Organist," a new and captivating song by A. T. Epstein, will be sung by Miss McDearmon, at Alton on the 13th inst. It is one of Mr. Epstein's best efforts and destined to be very popular.

We hear it currently stated that two of our best known singers, Mr. Geo. F. Townley, tenor and Mr. Sam Black, baritone, intend adopting vocalism as a profession in the near future. We wish them success.

M. I. Epstein's "Grand Concert Polonaise" was played by Gilmore's band at the Exposition on the 23d ult. It scored a great success and was roundly applauded by the audience. Mr. Epstein was complimented by a host of friends.

A ladies vocal quartette is said to be in course of formation with Miss Clara Stubblefield mentioned as directress. Miss Stubblefield, however, has scarcely the time to devote to such an undertaking which includes trips out of the city.

Miss Minnie Gilmore, the daughter of P. S. Gilmore, the great bandmaster, has written a novel, which will soon be published. Miss Gilmore is highly accomplished, and has already given evidence of the possession of fine literary ability.

Bollman Bros. are rushing the piano and sheet music business. There are very few more enterprising and wide-awake dealers in the country than these Bollman brothers and, as a consequence, pianos are leaving their warehouse very fast.

Mrs. Lucy B. Ralston, of 3431 Lucas avenue, and her daughter Marlon have returned from a three months' vacation in Michigan, where they enjoyed boating, fishing, driving, etc., to their heart's content. Mrs. Ralston will resume her work October 1st.

The Beethoven Trio Club will resume its concerts at Memorial Hall this season. Last year's concerts were a genuine treat and included works one seldom has an opportunity of hearing. The club is composed of I. L. Schoen, Louis Meyer, senior, and A. G. Robyn.

The Orpheus Saengerbund and St. Louis Damenchor, with grand orchestra under the direction of F. W. Norsch, will give Max Bruch's latest cantata, "Das Feuerkrenz," at Liederkranz Hall, Nov. 8th. Miss Adelaide Kalman, the soprano, has been engaged for the occasion.

MISS NELLIE STRONG,

Whose portrait is here presented, is one of the leading pianists and teachers of piano in St. Louis. Miss Strong was born in Rockfield, Ill., but has always resided in this city. As a child she manifested marked musical tendencies and when but eight years of age began the study of music with Prof. E. S. Poppen, whose late success as an opera composer has made him widely known. After some time spent with him, she attended the Beethoven Conservatory, studying there with Lawitzky, a most thorough and able instructor, and after his death, with Robert Goldbeck, the prominent composer and teacher. Miss Strong was graduated at the Conservatory and carried off the honors of her class by receiving the gold medal. At this time she began playing at concerts, both here and in other cities with marked success. In 1878 she went to the Royal Conservatory at Leipzig, studying piano with Weidenbach and Reinecke and theory with Dr. Papperitz. During her three years there, she played in a number of concerts under Reinecke's direction. On one particular occasion, when she had played in public a concerto by Reinecke, that master was enthusiastic over her artistic rendition, and said to a friend, that he could not have done it better himself. She was one of the four lady pupils selected from the entire Conservatory to receive the Helbig prize. She went from Leipzig to Weimar and played for Liszt, who was so pleased with her performance of his Campanella, that he praised her warmly and received her into his classes, where she remained during the summer. Returning to St. Louis in 1881, she accepted the position of teacher of piano in the Beethoven Conservatory, at the same time playing a great deal in concerts. Of one of her performances at the Musical Union Orchestral Concert, the *Republic*, a morning paper, said: "One of



the most interesting features of the concert was the execution of Chopin's F minor concerto, by Miss Nellie Strong, with orchestral accompaniment. This difficult composition was exquisitely rendered, due regard being had not only to truthfulness to the theme, but what is much more important, fidelity to the artistic spirit of the work as well. Miss Strong excels in point of technique, and the thoroughness of her training in this respect never subjects the well-grounded confidence in her ability to be shaken in the most exacting and trying situations. Her touch is extremely light and delicate as well as firm and confident, and so fully under control that she never falls into the common error in loud passages of forcing the tone of the piano beyond the point where a pleasing musical effect is capable of being produced. Miss Strong displays great ability in imparting harmonious musical color to her interpretation, and her correct perception of this subtle effect is the offspring of refined taste and her true artistic feeling."

In the summer of 1888, Miss Strong withdrew from the Conservatory and after a four months' trip to Europe, returned home and opened music rooms of her own, where she has now a large private class comprising many talented pupils. She has also opened a primary department which is under the charge of one of her advanced pupils and her own supervision, in this manner pupils are fitted to enter her own classes. Her teaching of piano is upon the broadest basis. Not content with giving to her scholars the most technical and artistic training, she has organized classes in harmony, under the instruction of Prof. Poppen, and she herself gives weekly lectures on musical history and analysis, acoustics, etc. Enthusiastic, herself, in her love of and devotion to music as one of the highest arts, she inspires in her pupils a true zeal for earnest study of all that is necessary to make not only a piano player but an intelligent musician and this, perhaps, is the real secret of her remarkable success as a teacher. When Miss Strong first returned from Europe, she commenced giving a series of piano recitals—"Evenings with the old Masters"—which contributed largely to the musical growth of

our city at that time, and, indeed, were the leaven which disseminated itself through a large share of prejudice against the classical in the divine art. In this, and many other ways Miss Strong is doing a good work for St. Louis music and musicians.

CITY NOTES.

Miss Clara Stubblefield spent five pleasant weeks at Chautauqua, N. Y. While there she attended concerts and lectures given by Sherwood. Miss Stubblefield has taken up her private classes and is always busy. She has entered her eleventh year as teacher at the School of the Good Shepherd.

Charles F. Huber, pianist, gave a very interesting concert at Concordia Club Hall on the 18th ult. He was assisted by his pupils and well-known vocal talent. Mr. Huber is a graduate of the Beethoven Conservatory, where he won the gold medal for proficiency, and is becoming rapidly known as an excellent teacher.

Shurtleff College, school of music, gave a complimentary recital at the Upper Alton Baptist Church on the 17th ult. A splendid programme was prepared, the principal numbers being rendered by Prof. W. D. Armstrong of the faculty, assisted by Miss Laura P. Griswold in vocal selections and Miss Lucy L. Greene in recitations.

Master Charles Machacek played the "Alhambra," Kunkel's latest success, at the "Sociable" given by Franklin Council, Legion of Honor, at Liederkranz Hall. The young player was warmly greeted and had to respond to an encore. Master Machacek is a pupil of Miss Mamie Nothelfer and plays with much taste and dash.

Miss Katie E. Wright will attend the golden wedding of her aged parents, which will be celebrated at Fayette, Mo., on the 7th inst. Her father, Leland Wright, is a brother of Major Ulrich Wright, who was long a resident of St. Louis and a famous lawyer. He will be remembered by the older citizens as one of the finest orators of the State.

Richard Maddern, who went to Chicago recently, is a general favorite there. The press says of him: One is always sure of fine string music at the Chicago opera house, and together with bugle calls, war mutterings, conspiracy tremolos, shot chords and slow music Mr. Maddern and his excellent orchestra will earn an extra salary every week.

Robert Nelson has opened his new vocal art studio at 2627 Washington avenue. It is probably the largest in the West. The apartments are especially adapted to vocal work and are fitted up in elegant style. A gymnasium for the use of students is a special feature in connection with the studio. Advanced pupils have the advantage of Italian and elocution.

Robert Buechel, the well-known flute and piccolo soloist, again made a hit by favoring the public with his charming solos during the first week of the Exposition and is to be congratulated upon this merited success. Mr. Buechel is not only an artist on his instruments but a composer as well, his compositions being full of vim and originality and very melodious. They have a deservedly large sale.

The St. Louis Glee Club, which was organized last season, has elected the following officers for the season 1891-92: Active Vice-President, Geo. F. Townley; Treasurer, C. J. Gibson; Secretary, E. P. Sharman; Executive Committee, Will O. Campbell, Blaine, Parker and Hasner. Associate Vice-Presidencies have been offered to several prominent citizens. The complete list will be published subsequently. The Club sang at the Exposition on the 24th ult., being engaged also for the 9th inst. Its programme for the coming season will be issued shortly.

Miss Mary Miller and Miss Laura Schafer, of 3229 Pine street, have entered on their second season of piano forte teaching in this city, having completed the first year very successfully. They are pupils of the celebrated Oscar Raif, of Berlin, and embody that master's method in their teachings. Special attention is paid to the literature of music, certain afternoons being set aside for that purpose. Misses Miller and Schafer make a specialty of duet playing, four hands, and two pianos, and they are singularly happy in their interpretations.

McCasland's Opera House, East St. Louis, Ill., was opened with a grand concert the 21st. The artists engaged were Mrs. Louie A. Peebles, Soprano; Mrs. Oscar H. Bollman, Contralto; Miss Pearl Lusk, Contralto; Mr. Charles Humphrey, Tenor; Mr. Edward Dierkes, Barytone; Signor Guido Parisi, Violinist; Mr. A. I. Epstein, Pianist; Mr. Marcus Epstein, Pianist. Standing room only was the order of the occasion and it is safe to venture that the public never enjoyed a finer array of talent. The principals were at their best and gave a treat that is rarely offered. Miss Pearl Lusk, the new contralto, was enthusiastically received and created a marked impression. Miss Lusk is a pupil of Mrs. Louie A. Peebles, the distinguished soprano and vocal teacher.

It has rarely fallen to our lot to read a more cutting criticism of a work by a composer of note, than that of the *Neue Zeitschrift für die Musik*, upon Dvorak's Third Symphony on the occasion of its performance at the Prague Conservatorium. The composer is accused of appropriating Beethoven's themes wholesale and is dubbed "Master Annexander!" He is chafed about his "Doctor in doctus" given him by the Czech University, and about the mantle "tailored" for him at Cambridge, said to resemble a lady's water-proof. All Dvorak possesses, according to this critic, is cleverness, routine, arrangement, chic—in fact, using a vilely concocted word, he is said to be nothing but a "chicist." This of the composer of the "Stabat Mater," and of the loveliest piano-forte quintet in existence after Schumann and Brahms.

Aug. Wm. Hoffman has returned from his extended European trip, and resumed his piano and harmony classes at his music rooms, 904 Olive street.

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AM ABEND.

Louis Conrath. ✓

Andante sostenuto ♩ - 100.

Cantabile.

The musical score is written for piano and consists of four systems of music. Each system contains a treble and bass staff joined by a brace. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first system is marked 'Andante sostenuto ♩ - 100.' and 'Cantabile.' The bass staff of the first system includes fingerings (1, 2, 4, 1, 4, 2, 5) and a 'Ped.' marking. The second system continues the piece with similar fingerings and 'Ped.' markings. The third system includes a 'rit.' (ritardando) marking followed by 'a tempo.' and features more complex fingerings and 'Ped.' markings. The fourth system concludes the piece with final fingerings and 'Ped.' markings. The score is characterized by flowing, arpeggiated patterns in the bass and sustained chords in the treble.

Con anima.

mf

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.*

** Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.*

** Ped. * Ped. * Ped. * Ped. * Ped.*

** Ped. Ped. * Ped. * Ped. * Ped.*

cres. ff l. h. pp

** Ped.*

Con anima.

(A) ** Ped. * Ped. * Ped.*

(A.) This D octave is not struck but silently pressed down and sustained by the hand. It will thus continue to sing on while the Ped. can be changed to the chords for the right hand. The harmony of which would otherwise sound confused.

mf *simili.*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

stringendo.

* Ped. 1 2 3 * Ped. 1 2 3 * Ped. 3 Ped. * Ped. Ped. * Ped. Ped.

* Ped. Ped. 3 Ped. 4 Ped. 3 Ped. 3 Ped. Ped. Ped.

dim. *pp*

Ped. Ped. *

Tempo 1.

p

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *Ped.* *Ped.* *Ped.* * *Ped.*

Musical score for "The Rose Tree" in 2/4 time. The score is written for piano on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The piece consists of 16 measures. The first measure is marked with a piano (p) dynamic. The score includes various musical notations such as eighth notes, quarter notes, and half notes. There are also some fingerings indicated by numbers 1 through 5. The piece ends with a double bar line.

Musical score for "The Rose Tree" in 2/4 time, marked "a tempo." The score is written for a single melodic line on a treble clef staff. The key signature has one flat (B-flat). The melody consists of several measures, some of which are marked with fingerings (1-5) and slurs. The piece concludes with a double bar line and a repeat sign.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features a melody with eighth and sixteenth notes, often beamed together. The voice part consists of chords, some of which are marked with fingerings (1, 2, 3, 4, 5). Pedal points are indicated by asterisks and the word "Ped." below the piano part. The lyrics "The Rose Tree" are written below the piano part, and the lyrics "The Rose Tree" are written below the voice part.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The notation includes a treble and bass staff with various musical symbols such as notes, rests, and fingerings. Pedal markings are present at the bottom of the first and third measures of each system.

First system of musical notation, measures 1-4. Treble and bass staves with various fingerings and pedaling instructions.

* Ped. Ped. Ped. * Ped. * Ped. Ped. * Ped.

leggiere.

Second system of musical notation, measures 5-8. Treble and bass staves with triplets and pedaling instructions.

* Ped. Ped. Ped. * Ped. * Ped. Ped. Ped. * Ped.

Third system of musical notation, measures 9-12. Treble and bass staves with triplets and pedaling instructions.

* Ped. Ped. Ped. * Ped. * Ped. Ped. Ped. * Ped.

lusingando.

Fourth system of musical notation, measures 13-16. Treble and bass staves with triplets and a "simili." marking.

Ped. Ped. Ped. Ped.

Fifth system of musical notation, measures 17-20. Treble and bass staves with a "una corda." marking and pedaling instructions.

Ped. Ped.

Sounds from Paradise

Moderato. ♩ = 80.

REVERIE.

Charles Auchester Op. 30.

The musical score is written for piano and bass. It consists of six systems of staves. The first system begins with a piano (p) dynamic marking. The tempo is Moderato, with a quarter note equal to 80 beats per minute. The key signature is one sharp (F#). The piece is marked 'REVERIE.' and includes various musical notations such as slurs, ties, and fingerings. Pedal points are indicated by 'Ped.' markings below the bass staff. The score includes a 'rit.' (ritardando) marking and an 'a tempo.' marking. The piece concludes with a star symbol.

Leggiero.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

First system of musical notation, measures 1-3. The right hand features a continuous eighth-note pattern. The left hand has sparse accompaniment. Pedal points are indicated below the bass staff in measures 1, 2, and 3.

Second system of musical notation, measures 4-6. The right hand continues the eighth-note pattern. The left hand has sparse accompaniment. Pedal points are indicated below the bass staff in measures 4, 5, and 6.

Third system of musical notation, measures 7-9. Measure 7 includes the instruction "Con eleganza." and a dynamic marking of *p*. Measure 8 contains a star symbol. The right hand has more complex figures in measures 8 and 9. Pedal points are indicated below the bass staff in measures 7, 8, and 9.

Fourth system of musical notation, measures 10-14. The right hand continues with complex figures. The left hand has a steady accompaniment. Pedal points are indicated below the bass staff in measures 10, 11, 12, 13, and 14.

Fifth system of musical notation, measures 15-19. The right hand continues with complex figures. The left hand has a steady accompaniment. Pedal points are indicated below the bass staff in measures 15, 16, 17, 18, and 19.

Sixth system of musical notation, measures 20-24. The right hand continues with complex figures. The left hand has a steady accompaniment. Pedal points are indicated below the bass staff in measures 20, 21, 22, 23, and 24.

First system of musical notation. Treble and bass staves. Treble staff includes a *ten.* (tenth) marking. Bass staff includes a *mf* (mezzo-forte) marking. Pedal markings (*Ped.*) are present under the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff includes a *ten.* (tenth) marking. Bass staff includes a *mf* (mezzo-forte) marking. Pedal markings (*Ped.*) are present under the bass staff. A first ending bracket labeled *1.* and a second ending bracket labeled *2.* are present.

Third system of musical notation. Treble and bass staves. Treble staff includes a *mf* (mezzo-forte) marking. Pedal markings (*Ped.*) are present under the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff includes a *mf* (mezzo-forte) marking. Pedal markings (*Ped.*) are present under the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff includes a *mf* (mezzo-forte) marking. Pedal markings (*Ped.*) are present under the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff includes a *mf* (mezzo-forte) marking. Pedal markings (*Ped.*) are present under the bass staff.

This page of musical notation is for a piano piece, likely a study or a short composition. It consists of six systems of staves, each with a treble and bass clef. The notation includes various musical elements such as notes, rests, and ornaments. Performance instructions are provided throughout the piece, including "a tempo" at the top right, "rit." (ritardando) in the first system, and "animato" in the fifth system. Pedal markings ("Ped.") are placed below the bass staves, indicating when to use the sustain pedal. The piece is written in a key with one sharp (F#) and a 2/4 time signature. The notation is complex, with many sixteenth and thirty-second notes, and includes various fingerings and ornaments. The piece ends with a final chord and a fermata.

SPRITE OF THE WIND.

(Caprice de Concert.)

Maestoso M. M. ♩ = 100

Jean Paul.

Pomposo

The first system of the musical score is written for piano in B-flat major, 2/4 time. It consists of two staves. The right hand features a series of chords and eighth-note patterns, while the left hand provides a harmonic accompaniment. Dynamic markings include *ff* and *f*. Fingering numbers (1-5) and breath marks (x) are present above the right-hand staff.

Grandioso.

The second system continues the piece with a more complex texture. The right hand has dense chordal passages and eighth-note runs. The left hand features a steady eighth-note accompaniment. Dynamic markings include *ff* and *rit:*. Pedal markings are indicated below the staves.

*Ped. Ped. Ped. * Ped.*

*Ped. Ped. Ped. * Ped.*

Ped. Ped. Ped.

Ped. Ped. Ped.

The third system begins with a tempo change to *a tempo.* The right hand has a melodic line with eighth-note patterns. The left hand features a bass line with eighth notes. Dynamic markings include *p*, *pp*, and *moaning of the Wind.* Pedal markings are present.

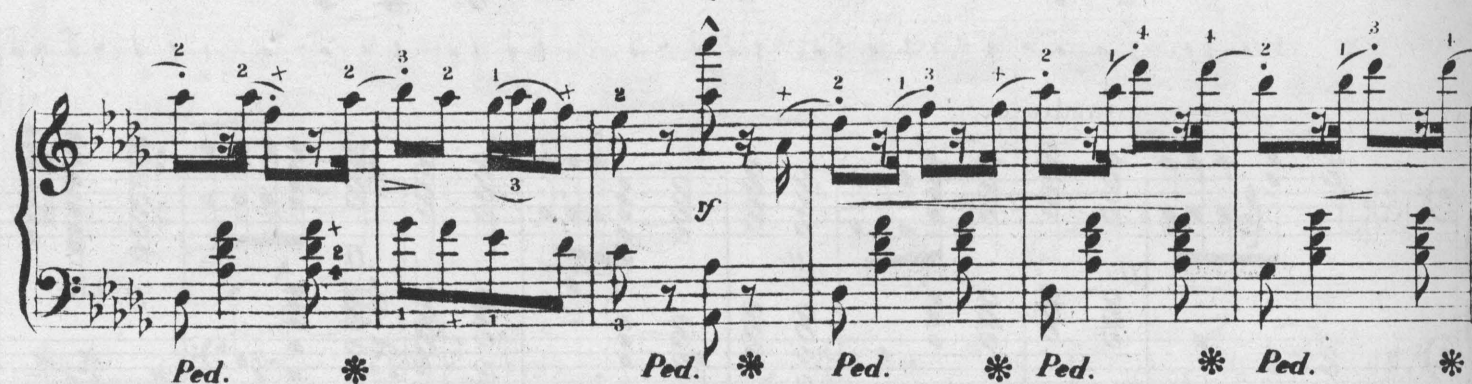
The fourth system concludes the piece with a tempo change to *attacca Allegro.* The right hand features a melodic line with eighth notes. The left hand has a bass line with eighth notes. Dynamic markings include *pp*, *ppp*, and *rit:*. Pedal markings are present.

Allegro M. M. - 168



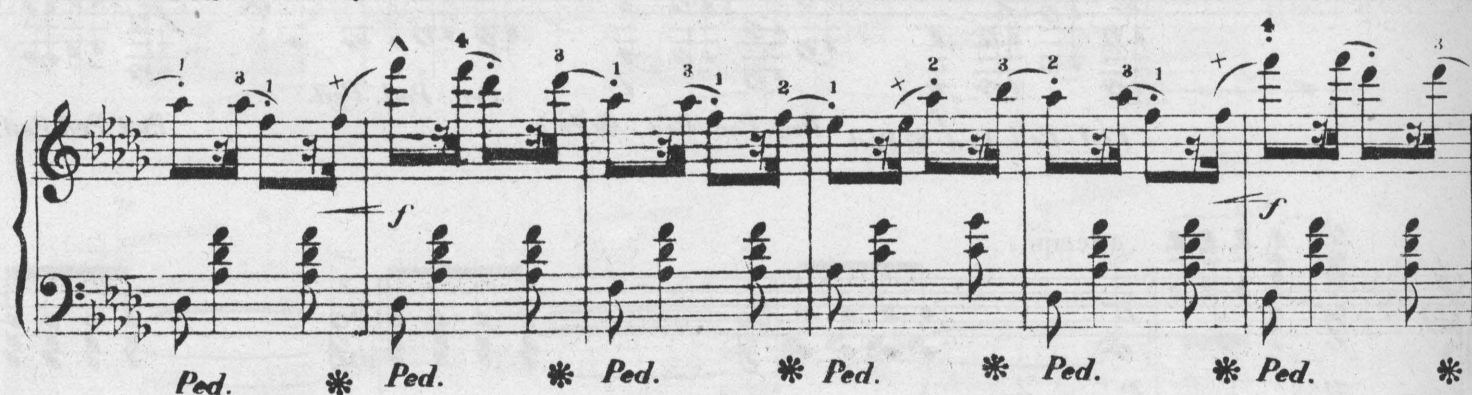
First system of musical notation. The treble staff contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and accents. The bass staff features a steady eighth-note accompaniment. Pedal markings are indicated below the bass staff.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *



Second system of musical notation. The treble staff continues with complex fingering and accents. The bass staff maintains the eighth-note accompaniment. Pedal markings are indicated below the bass staff.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *



Third system of musical notation. The treble staff features more intricate fingering and accents. The bass staff continues with the eighth-note accompaniment. Pedal markings are indicated below the bass staff.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *



Fourth system of musical notation. The treble staff includes dynamic markings like *f* and *sf*. The bass staff continues with the eighth-note accompaniment. Pedal markings are indicated below the bass staff.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *



Fifth system of musical notation. The treble staff includes dynamic markings like *p* and *f*. The bass staff continues with the eighth-note accompaniment. Pedal markings are indicated below the bass staff.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

First system of musical notation, measures 1-5. The treble staff features complex fingering (1, 3, 3, 1, 3, 3, 1, 3, 3, 1, 2, 1, 2, 1, 2) and articulation marks. The bass staff includes dynamics *f* and *p*, and pedal markings *Ped.* with asterisks.

Second system of musical notation, measures 6-10. The treble staff includes dynamics *f* and *ff*. The bass staff includes dynamics *f* and *ff*, and pedal markings *Ped.* with asterisks.

Third system of musical notation, measures 11-15. The treble staff includes dynamics *ff*. The bass staff includes dynamics *ff* and pedal markings *Ped.* with asterisks.

Fourth system of musical notation, measures 16-20. The treble staff includes dynamics *ff*. The bass staff includes dynamics *ff* and pedal markings *Ped.* with asterisks.

Fifth system of musical notation, measures 21-25. The treble staff includes dynamics *ff*. The bass staff includes dynamics *ff* and pedal markings *Ped.* with asterisks.

sempre cresc:

First system of musical notation. The treble clef staff contains a series of eighth and sixteenth notes with various fingerings (1-4) and slurs. The bass clef staff contains chords and single notes. Pedal markings are present below the bass staff.

f

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Second system of musical notation. Similar to the first system, with complex fingering in the treble staff and chords in the bass staff. Pedal markings are present.

f

Ped. * *Ped.* * *Ped.* * *Ped.* *

Third system of musical notation. Continuation of the piece with intricate fingering and chordal accompaniment. Pedal markings are present.

f

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Fourth system of musical notation. Features a wavy line above the treble staff in the first measure. The notation continues with complex patterns and chords. Pedal markings are present.

f

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Fifth system of musical notation. The first measure is marked *sempre staccato.* The system includes dynamic markings *f* and *p*. The notation concludes with a final chord in the bass staff.

sempre staccato.

f *p* *f* *p*

First system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings 2, 4, 2, 1, 3, 2, 2, 4, 3, 3. Dynamics include *f* and *p*.

Second system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings 2, 1, 3, 1, 2, 4, 4, 4, 4. Dynamics include *f*, *p*, and *pp*. A repeat sign is present in the treble staff.

Third system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings 2, 4, 3, 3, 2, 1, 3, 2. Dynamics include *p*. The instruction *dolcissimo.* is written in the left margin, and *soft Pedal.* is written below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings 3, 1, 2, 4. Dynamics include *p*. A repeat sign is present in the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings 3, 3, 2, 1, 3, 2, 4, 2. Dynamics include *p*. A repeat sign is present in the treble staff.

8

p

tres corde.

This system contains the first two measures of the piece. The treble staff has a series of eighth-note chords with fingerings 1, 1, 3, 2, 1, 1, 2, 1, 1, 3, 2, 1, 1, 4, 2, 1, 1, 3. The bass staff has chords with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. A wavy line above the first measure indicates a tremolo effect.

This system contains measures 3 and 4. The treble staff continues with fingerings 1, 1, 4, 2, 1, 3, 2, 1, 4, 1, 2, 1, 2, 3, 2, 1, 1, 4. The bass staff has fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. Tremolo lines are present above the first measure of each system.

This system contains measures 5 and 6. The treble staff has fingerings 1, 1, 2, 3, 2, 1, 1, 4, 2, 1, 1, 2, 3, 2, 1, 2, 1, 2. The bass staff has fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. Tremolo lines are present above the first measure of each system.

sempre staccato.

f *p*

This system contains measures 7 and 8. The treble staff has fingerings 1, 2, 3, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4. The bass staff has fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The dynamic marking changes from *f* to *p* in the second measure.

f *p*

This system contains measures 9 and 10. The treble staff has fingerings 3, 1, 2, 4, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3. The bass staff has fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The dynamic marking changes from *f* to *p* in the second measure.

First system of a piano piece. The right hand features a series of eighth-note chords with fingerings 1, 3, 2, 1, 3, 2. The left hand plays a steady eighth-note accompaniment. Dynamics include *f* and *p*.

Second system of the piano piece. The right hand has a melodic line with fingerings 1, 2, 4, 4, 2, 1, 2, 1, 3. The left hand continues the accompaniment. The instruction *sempre marcato.* is written above the staff, and *ff* is written below the staff.

Third system of the piano piece. The right hand has a melodic line with fingerings 2, 1, 2, 4, 1, 1, 2, 3, 4. The left hand continues the accompaniment. The instruction *molto rit. . ard* is written above the staff, and *p* is written below the staff.

Grand Cadenza. representing the approach and the dying away of a tornado.

Fourth system of the piano piece, the beginning of the Grand Cadenza. The right hand has a melodic line with fingerings 1, 1, 2, 2, 2, 1, 2, 2, 1, 2, 1, 2, 1. The left hand plays a steady eighth-note accompaniment. The instruction *Ped.* is written below the staff.

Fifth system of the piano piece, the end of the Grand Cadenza. The right hand has a melodic line with fingerings 1, 2, 2, 1, 1. The left hand plays a steady eighth-note accompaniment. The instruction *Ped.* is written below the staff.

meno rando.

ppp

Ped.

Ped.

poco a poco cres . . cen . . do.

Ped.

Furioso.

Ped.

Ped.

First system of musical notation, treble and bass staves. The treble staff contains a triplet of eighth notes. The bass staff includes fingerings: 1, 2, 2, 1, 2, 2, 1, 2, 2.

Second system of musical notation, treble and bass staves. The treble staff continues the melodic line. The bass staff includes fingerings: 1, 2, 2, 1, 2, 2, 1, 2, 2.

diminuendo poco a poco

Third system of musical notation, treble and bass staves. The treble staff includes fingerings: 1, 2, 2, 1, 2, 2, 1, 2, 2. The bass staff includes fingerings: 1, 2, 2, 1, 2, 2, 1, 2, 2. The instruction "soft Pedal" is written below the bass staff.

pp *ritardando poco a poco*

Fourth system of musical notation, bass staff. The instruction "pp" is written above the staff. The instruction "ritardando poco a poco" is written above the staff. The instruction "Ped." is written below the staff. The instruction "smorzando" is written below the staff. The system ends with a fermata.

ppp

Fifth system of musical notation, bass staff. The instruction "ppp" is written above the staff. The instruction "Ped." is written below the staff. The system ends with a fermata.

rapido

tempo I.

P

R.H.

Cadenza.

pp

rapido.

Ped.

poco a poco cresc

Ped.

First system of musical notation, measures 1-8. Treble and bass staves with complex fingering and dynamics.

f

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Second system of musical notation, measures 9-16. Treble and bass staves with complex fingering and dynamics.

f

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Third system of musical notation, measures 17-24. Treble and bass staves with complex fingering and dynamics.

f

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Fourth system of musical notation, measures 25-32. Treble and bass staves with complex fingering and dynamics.

sempre cresc

Con Bravoura.

Ped. * *Ped.* * *Ped.* * *Ped.*

Fifth system of musical notation, measures 33-40. Treble and bass staves with complex fingering and dynamics.

ff p

ff

4 + 3 1 3 1 2 + 3 1 3 1 2 +

p



eres poco a poco:



Ped. * *Ped.* * *Ped.* * *Ped.* *



poco a poco accelerando *Ped.* * *Ped.* * *Ped.* *



8

sempre . . . cres . . . cen . . . do

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

This system contains the first line of music. It features a treble and bass staff in B-flat major. The melody in the treble staff includes the lyrics "sempre . . . cres . . . cen . . . do". The bass staff has a steady eighth-note accompaniment. Pedal points are indicated by "Ped." and asterisks at the beginning and end of each measure.

8

ff

Ped. * *Ped.* * *Ped.* *

This system contains the second line of music. It continues the melody and accompaniment. The first measure of this system is marked with a forte-fortissimo (*ff*) dynamic. Pedal points are indicated by "Ped." and asterisks.

Ped. * *Ped.* *

This system contains the third line of music. It continues the melody and accompaniment. Pedal points are indicated by "Ped." and asterisks.

8

ff *ff* *f* *f* *f* *f*

Ped. *

This system contains the fourth line of music, which concludes the piece. It features a final chord in the treble staff and a final note in the bass staff. The dynamics are marked as *ff*, *ff*, *f*, *f*, *f*, and *f*. A final pedal point is indicated by "Ped." and an asterisk.

FIRST SMILE.

(Valse Caprice.)

Jean Paul.

Secondo.

* Vivo. M. M. ♩. 100.

• Vivo. M. M. $\text{♩} = 100$.

Secondo.

Primo.

Primo.

"Pedale ad lib: where not marked.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first four measures of the piece. The second system contains the next four measures. The music is written for a single melodic line on a five-line staff, with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. There are several trills and grace notes throughout the piece. The first system ends with a double bar line. The second system begins with a double bar line and continues with the melody. The piece concludes with a final cadence. The score is printed on a single page with a decorative border.

The musical score for "The Rose Tree" is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written in a simple, folk-like style with eighth and quarter notes. The second system consists of two staves, both with bass clefs and a key signature of one flat. The upper staff continues the melody, while the lower staff provides a harmonic accompaniment with chords and single notes. The score includes various musical notations such as slurs, ties, and dynamic markings like *f* (forte). The piece concludes with a double bar line and a final chord.

FIRST SMILE.

(Valse Caprice.)

Jean Paul.

Primo.

Vivo. M. M. $\text{♩} = 100$.

The first system of musical notation for 'First Smile' is in 3/4 time, key of B-flat major. It begins with a treble clef and a key signature of two flats. The tempo is marked 'Vivo. M. M. 100'. The first staff contains a melody starting with a half note G4, followed by a dotted half note F#4, and then a half note E4. The second staff contains a bass line starting with a half note G3, followed by a dotted half note F#3, and then a half note E3. The system includes dynamic markings 'mf' and 'f', and a 'Pedale ad lib' instruction. There are also fingerings and slurs indicated.

Pedale ad lib: where not marked.

The second system of musical notation continues the piece. It features a treble clef and a key signature of two flats. The melody in the first staff includes a half note G4, followed by a dotted half note F#4, and then a half note E4. The second staff contains a bass line starting with a half note G3, followed by a dotted half note F#3, and then a half note E3. The system includes dynamic markings 'p' and 'dolce.', and a 'Pedale ad lib' instruction. There are also fingerings and slurs indicated.

The third system of musical notation continues the piece. It features a treble clef and a key signature of two flats. The melody in the first staff includes a half note G4, followed by a dotted half note F#4, and then a half note E4. The second staff contains a bass line starting with a half note G3, followed by a dotted half note F#3, and then a half note E3. The system includes dynamic markings 'p' and 'dolce.', and a 'Pedale ad lib' instruction. There are also fingerings and slurs indicated.

The fourth system of musical notation continues the piece. It features a treble clef and a key signature of two flats. The melody in the first staff includes a half note G4, followed by a dotted half note F#4, and then a half note E4. The second staff contains a bass line starting with a half note G3, followed by a dotted half note F#3, and then a half note E3. The system includes dynamic markings 'p' and 'dolce.', and a 'Pedale ad lib' instruction. There are also fingerings and slurs indicated.

Secondo.

First system of musical notation. The treble clef staff contains a series of eighth notes with slurs, starting with a piano (*p*) dynamic. The bass clef staff contains a series of eighth notes, some marked with 'x' for pedaling. Pedal markings (*Ped.*) and asterisks (*) are present below the bass staff.

Second system of musical notation. The treble clef staff features a triplet of eighth notes marked with a '3' and a slur. The bass clef staff continues with eighth notes and includes a fermata over a half note.

Con Brio.

Third system of musical notation. The treble clef staff contains a series of chords, some marked with 'x' for pedaling. The bass clef staff contains a series of eighth notes. A dynamic marking of *mf* (mezzo-forte) is present.

Fourth system of musical notation. The treble clef staff contains a series of chords, some marked with 'x' for pedaling. The bass clef staff contains a series of eighth notes, with a slur over a group of notes.

Fifth system of musical notation. The treble clef staff contains a series of chords, some marked with 'x' for pedaling. The bass clef staff contains a series of eighth notes. Pedal markings (*Ped.*) and asterisks (*) are present below the bass staff. The system concludes with first and second endings.

Primo.

The first system of musical notation for the 'Primo' section. It consists of two staves. The upper staff features a series of chords and single notes with various fingerings (1, 2, 3, 4) and accents. The lower staff has a more melodic line with some rests and fingerings. Pedal markings 'Ped.' are present below the lower staff, accompanied by asterisks.

The second system of musical notation for the 'Primo' section. It continues the musical themes from the first system. The upper staff has complex chordal textures, while the lower staff provides a harmonic foundation with some melodic movement. Pedal markings are also present.

Con Brio.

The third system of musical notation for the 'Con Brio' section. It begins with a double bar line. The upper staff features a rapid, ascending scale-like passage with many beamed notes. The lower staff has a more rhythmic accompaniment. Fingerings and accents are clearly marked.

The fourth system of musical notation for the 'Con Brio' section. It continues the rapid passages in the upper staff. The lower staff has some rests and then joins in with a melodic line. A 'cres.' (crescendo) marking is visible in the lower right.

The fifth system of musical notation for the 'Con Brio' section. It features more complex rhythmic patterns and fingerings. The system concludes with a double bar line and some final notes. Fingerings and accents are throughout.

Secondo.

First system of musical notation for the 'Secondo' section. It consists of two staves in a grand staff. The upper staff has a piano (*p*) dynamic marking. The lower staff includes two 'Ped.' (pedal) markings, each followed by an asterisk (*). The music features a series of chords and single notes, with some triplets indicated by a '3' and a slur.

Second system of musical notation for the 'Secondo' section. It continues the two-staff grand staff. A fermata is placed over a note in the upper staff. A triplet of eighth notes is marked with a '3' and a slur. The lower staff continues with a sequence of chords and single notes.

Giocoso.

First system of musical notation for the 'Giocoso' section. It consists of two staves in a grand staff. A forte (*f*) dynamic marking is present in the lower staff. The music is characterized by a more rhythmic and lively feel, with many chords and eighth notes.

Second system of musical notation for the 'Giocoso' section. It consists of two staves in a grand staff. The upper staff has a key signature change to one sharp (F#). There are triplet markings with '3' and slurs over groups of notes in both staves. The lower staff continues with a sequence of chords and single notes.

Third system of musical notation for the 'Giocoso' section. It consists of two staves in a grand staff. A forte (*f*) dynamic marking is present in the lower staff. The music features a series of chords and single notes, with multiple 'Ped.' (pedal) markings and asterisks (*) at the bottom. The section concludes with a final chord in the upper staff.

Primo.

The first system of musical notation for the 'Primo' section. It consists of two staves. The upper staff features a series of eighth notes with various fingerings (1, 2, 3, 2, 1, +) and a final triplet of eighth notes (2, 1, +). The lower staff has a whole rest followed by a series of eighth notes with fingerings (3, 2, 1, +) and a final triplet of eighth notes (3, 2, 1). Pedal marks 'Ped.' with asterisks are placed below the lower staff.

The second system of musical notation for the 'Primo' section. It consists of two staves. The upper staff features a series of eighth notes with various fingerings (1, 2, 3, 2, 1, +) and a final triplet of eighth notes (2, 1, +). The lower staff has a whole rest followed by a series of eighth notes with fingerings (3, 2, 1, +) and a final triplet of eighth notes (3, 2, 1). Pedal marks 'Ped.' with asterisks are placed below the lower staff.

The third system of musical notation for the 'Primo' section. It consists of two staves. The upper staff features a series of eighth notes with various fingerings (1, 2, 3, 2, 1, +) and a final triplet of eighth notes (2, 1, +). The lower staff has a whole rest followed by a series of eighth notes with fingerings (3, 2, 1, +) and a final triplet of eighth notes (3, 2, 1). Pedal marks 'Ped.' with asterisks are placed below the lower staff.

The fourth system of musical notation for the 'Primo' section. It consists of two staves. The upper staff features a series of eighth notes with various fingerings (1, 2, 3, 2, 1, +) and a final triplet of eighth notes (2, 1, +). The lower staff has a whole rest followed by a series of eighth notes with fingerings (3, 2, 1, +) and a final triplet of eighth notes (3, 2, 1). Pedal marks 'Ped.' with asterisks are placed below the lower staff.

The fifth system of musical notation for the 'Primo' section. It consists of two staves. The upper staff features a series of eighth notes with various fingerings (1, 2, 3, 2, 1, +) and a final triplet of eighth notes (2, 1, +). The lower staff has a whole rest followed by a series of eighth notes with fingerings (3, 2, 1, +) and a final triplet of eighth notes (3, 2, 1). Pedal marks 'Ped.' with asterisks are placed below the lower staff.

Giocoso.

The first system of musical notation for the 'Giocoso' section. It consists of two staves. The upper staff features a series of eighth notes with various fingerings (1, 2, 3, 2, 1, +) and a final triplet of eighth notes (2, 1, +). The lower staff has a whole rest followed by a series of eighth notes with fingerings (3, 2, 1, +) and a final triplet of eighth notes (3, 2, 1). Pedal marks 'Ped.' with asterisks are placed below the lower staff.

The second system of musical notation for the 'Giocoso' section. It consists of two staves. The upper staff features a series of eighth notes with various fingerings (1, 2, 3, 2, 1, +) and a final triplet of eighth notes (2, 1, +). The lower staff has a whole rest followed by a series of eighth notes with fingerings (3, 2, 1, +) and a final triplet of eighth notes (3, 2, 1). Pedal marks 'Ped.' with asterisks are placed below the lower staff.

The third system of musical notation for the 'Giocoso' section. It consists of two staves. The upper staff features a series of eighth notes with various fingerings (1, 2, 3, 2, 1, +) and a final triplet of eighth notes (2, 1, +). The lower staff has a whole rest followed by a series of eighth notes with fingerings (3, 2, 1, +) and a final triplet of eighth notes (3, 2, 1). Pedal marks 'Ped.' with asterisks are placed below the lower staff.

Secondo

Pomposo.

First system of musical notation, measures 1-4. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a series of chords and eighth-note patterns. The left hand has a steady eighth-note accompaniment. Pedal points are marked with an upward-pointing triangle and the word "Ped." in measures 1, 3, and 4. A double asterisk (*) is placed above the left hand in measures 1, 3, and 4. A dynamic marking of *ff* (fortissimo) is present in measure 1.

Second system of musical notation, measures 5-8. The right hand continues with complex chordal textures. The left hand maintains the eighth-note accompaniment. Pedal points are marked in measures 6, 7, and 8. Double asterisks (*) are placed above the left hand in measures 6 and 7. A dynamic marking of *ff* (fortissimo) is present in measure 5.

Third system of musical notation, measures 9-12. Measures 9 and 10 contain a double bar line. In measure 9, the right hand has a triplet of eighth notes (F, G, A) marked with a "+" sign. In measure 10, the right hand has a triplet of eighth notes (B-flat, A, G) marked with a "+" sign. The left hand continues with the eighth-note accompaniment. Pedal points are marked in measures 9 and 10. A dynamic marking of *f* (forte) is present in measure 10, and a *p* (piano) marking is in measure 11.

Fourth system of musical notation, measures 13-16. Measures 13 and 14 contain a double bar line. In measure 13, the right hand has a triplet of eighth notes (F, G, A) marked with a "+" sign. In measure 14, the right hand has a triplet of eighth notes (B-flat, A, G) marked with a "+" sign. The left hand continues with the eighth-note accompaniment. Pedal points are marked in measures 13 and 14. A dynamic marking of *f* (forte) is present in measure 13, and a *p* (piano) marking is in measure 15.

Fifth system of musical notation, measures 17-20. Measures 17 and 18 contain a double bar line. In measure 17, the right hand has a triplet of eighth notes (F, G, A) marked with a "+" sign. In measure 18, the right hand has a triplet of eighth notes (B-flat, A, G) marked with a "+" sign. The left hand continues with the eighth-note accompaniment. Pedal points are marked in measures 17 and 18. A dynamic marking of *p* (piano) is present in measure 17, and a *f* (forte) marking is in measure 19.

Primo

Pomposo.

Giocoso.

Secondo.

The first system of musical notation for the 'Giocoso' section. It consists of a grand staff with a treble and bass clef. The music is in 3/4 time and features a series of chords and single notes. A dynamic marking of *mf* is present in the first measure.

The second system of musical notation for the 'Giocoso' section. It continues the musical theme with chords and single notes. A dynamic marking of *cres* is present in the fifth measure. Pedal markings are indicated at the end of the system: *Ped. * Ped. * Ped. **

Pomposo.

The third system of musical notation for the 'Pomposo' section. It features a grand staff with a treble and bass clef. The music is in 3/4 time and features a series of chords and single notes. A dynamic marking of *ff* is present in the first measure. Pedal markings are indicated throughout the system: *Ped. **

The fourth system of musical notation for the 'Pomposo' section. It continues the musical theme with chords and single notes. Pedal markings are indicated throughout the system: *Ped. **. The system concludes with a *Primo.* marking and a trill ornament.

The fifth system of musical notation for the 'Pomposo' section. It features a grand staff with a treble and bass clef. The music is in 3/4 time and features a series of chords and single notes. A *Primo.* marking is present in the first measure. The system concludes with a trill ornament.

Giocososo

Primo.

First system of musical notation for the 'Giocososo' section. It consists of two staves. The upper staff features a series of eighth-note chords with fingerings 2, 1, 3, 4 and accents. The lower staff has a bass line with eighth notes and fingerings 2, 1, 2, 1, 2, 1, 2, 1. A fermata is placed over the first measure of the lower staff.

Second system of musical notation for the 'Giocososo' section. It consists of two staves. The upper staff continues the eighth-note chords with fingerings 2, 1, 3, 4 and accents. The lower staff continues the bass line with eighth notes and fingerings 2, 1, 2, 1, 2, 1, 2, 1. A fermata is placed over the first measure of the lower staff. The system ends with a double bar line and a fermata.

*Ped. * Ped. * Ped. **

Pomposo.

Third system of musical notation for the 'Pomposo' section. It consists of two staves. The upper staff features a series of eighth-note chords with fingerings 2, 1, 3, 4 and accents. The lower staff has a bass line with eighth notes and fingerings 2, 1, 2, 1, 2, 1, 2, 1. A fermata is placed over the first measure of the lower staff. The system ends with a double bar line and a fermata.

*Ped. * Ped. * Ped. * Ped. **

Fourth system of musical notation for the 'Pomposo' section. It consists of two staves. The upper staff features a series of eighth-note chords with fingerings 2, 1, 3, 4 and accents. The lower staff has a bass line with eighth notes and fingerings 2, 1, 2, 1, 2, 1, 2, 1. A fermata is placed over the first measure of the lower staff. The system ends with a double bar line and a fermata.

*Ped. * Ped. * Ped. * Ped. **

Fifth system of musical notation for the 'Pomposo' section. It consists of two staves. The upper staff features a series of eighth-note chords with fingerings 2, 1, 3, 4 and accents. The lower staff has a bass line with eighth notes and fingerings 2, 1, 2, 1, 2, 1, 2, 1. A fermata is placed over the first measure of the lower staff. The system ends with a double bar line and a fermata.

Secondo.

The musical score is written for piano and consists of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1, 2, 3, and 4. Pedal markings are present throughout the piece.

System 1: The first system begins with a bass clef and a key signature of two flats. It features a melody in the right hand with slurs and accents, and a bass line in the left hand. Dynamics include *p* (piano) and *Ped.* (pedal). Fingerings 1, 2, 3, and 4 are indicated.

System 2: The second system continues the melody and bass line. It includes the marking *eres* and *f* (forte). Pedal markings *Ped.* and asterisks are used.

System 3: The third system features a melody with slurs and accents, and a bass line. Dynamics include *p* (piano) and *Ped.* (pedal). Fingerings 1, 2, 3, and 4 are indicated.

System 4: The fourth system continues the melody and bass line. It includes the marking *f* (forte). Pedal markings *Ped.* and asterisks are used.

System 5: The fifth system concludes the piece. It features a melody with slurs and accents, and a bass line. Dynamics include *f* (forte) and *sec* (second ending). Pedal markings *Ped.* and asterisks are used.

Primo.

The musical score is written for a piano and consists of five systems of staves. The key signature is B-flat major (two flats). The first system begins with the tempo marking "dolce." and a piano dynamic "P". The notation includes various musical elements such as eighth and sixteenth notes, rests, and fingerings (e.g., 1, 2, 3, 4, 1, 2, 3, 4, 1). Pedal markings "Ped." with asterisks are present at the end of the first and second systems. The second system includes a forte dynamic "f" and a piano dynamic "p". The third system also features "Ped." markings. The fourth system includes a forte dynamic "f". The fifth system concludes with a "sec." (second ending) marking and a final "Ped." marking. The notation is detailed, with many notes beamed together and various articulation marks.

LOVE IS A HUNTER BOY.

(JÄGERSMANN LIEBE.)

Translation by H. Hartmann.

Wm D. Armstrong.

Moderato. ♩ - 63.

The piano introduction is in 3/4 time, marked Moderato (♩ = 63). It features a melody in the right hand and a harmonic accompaniment in the left hand. The key signature has one sharp (F#). The introduction concludes with a series of chords and a final cadence. Pedal points are indicated below the bass staff.

2. Doch ist's sein Hoch-ge-nuss, Wenn Mor-gen ro-sig tagt,.....
1. Lieb' ist ein Jä-gers-mann, Des' Ziel manch Her-ze macht,.....

The first verse of the song is set to a melody in 3/4 time. The piano accompaniment provides a steady harmonic support. The lyrics are in German and English. The piano part includes a series of chords and a final cadence. Pedal points are indicated below the bass staff.

2. Er-spür'n der Schö-nen Fuss, Ihr bie-ten schelm'sche Jagd.
1. Mit Won-nes Netz-ge-spann Fängt er sie Tag und Nacht,

The second verse of the song is set to a melody in 3/4 time. The piano accompaniment provides a steady harmonic support. The lyrics are in German and English. The piano part includes a series of chords and a final cadence. Pedal points are indicated below the bass staff.

2. Ihr bie - ten schelm' - sche Jagd. Und wenn im rein - sten Schein
 1. Fängt er sie Tag und Nacht. Die Her - zen, birgst Du sie,

rit. *mf rinforzando.* *a tempo.*

1. En - snares them night and day. In vain con - ceal'd they lie -
 2. And give the trem - bler chase. And if, through vir - gin snow,

rit. *a tempo.* *mf rinforzando.*

* Ped. * Ped. * Ped. *

2. Er ih - re Fuss - spur fund, Wie süß, es in - ne sein: Noch Nie - mand war sie
 1. Der Jä - ger sie er - spürt; Ihr Hoch - flug schützt sie nie, Den Pfeil er si - cher

1. Love tracks them eve - ry where; In vain a - loft they fly. Love shoots them fly - ing
 2. He tracks her foot - steps fair, How sweet for Love to know None went be - fore him

f *pp*

Ped. * Ped. * Ped. * Ped.

2. kund.

1. führt.

1. there.
 2. there.

mf *rit.*

* Ped. Ped. Ped. Ped. * Ped. Ped. *

25 ETUDES.

ETUDE I.

(C major)

The repetition signs in all these etudes from letters A to A, B to B, C to C, D to D, E to E, F to F &c. are introduced to enable the student to practice such measures of the etude as offer special difficulties. The measures thus marked may be repeated 4, 8, 12 or 16 times; in fact as often as found necessary. When all the difficulties the etude offers have been thoroughly mastered, the repetitions are, of course, no longer heeded.

All characters (notes or fingering) in brackets () are to be played only when the phrase is repeated.

Book I.

H. Bertini Op. 100.

Allegretto ♩ - 98 ♩ - 116.

sempre legato.

First system of musical notation. The right hand features a melodic line with eighth-note patterns, including a triplet marked '3' and a sequence of eighth notes marked with fingerings 1, 2, 3, 4, 5. The left hand provides harmonic support with chords and single notes, marked with 'ten.' and 'sf' (sforzando). Fingerings 1, 2, 3, 5 are indicated for the left hand.

Second system of musical notation. The right hand continues the melodic development with eighth-note runs and slurs, marked with fingerings 1, 2, 3, 4, 5. The left hand features a prominent triplet in the first measure, marked 'ten.' and 'sf', with fingerings 1, 2, 3, 5. Subsequent measures show chords and single notes with fingerings 1, 2, 3, 5.

Third system of musical notation. The right hand has a complex melodic line with many slurs and fingerings (1, 2, 3, 4, 5). The left hand consists of chords and single notes, with fingerings 1, 2, 3, 5. A dashed line with the number '8' spans across the top of the system.

Fourth system of musical notation. The right hand continues with eighth-note patterns and slurs, marked with fingerings 1, 2, 3, 4, 5. The left hand features chords and single notes, with fingerings 1, 2, 3, 5. A dashed line with the number '8' spans across the top of the system.

Fifth system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand features chords and single notes, marked with 'ten.', 'sf', and 'pp' (pianissimo). Fingerings 1, 2, 3, 5 are indicated for the left hand. A dashed line with the number '8' spans across the top of the system.

ETUDE II.

(G major)

Allegro moderato ♩ - 96. ♩ - 126.

Handwritten musical score for Etude II in G major, Allegro moderato. The score is written for piano and includes six systems of music, each with a treble and bass staff. The key signature is one sharp (F#), indicating G major. The tempo is marked "Allegro moderato" with a metronome indication of 96 to 126 beats per minute. The score is divided into sections labeled A, B, C, and D. Section A is marked "f" (forte) and "simili." (simile). Section B is marked "mf" (mezzo-forte). Section C is marked "f". Section D is marked "f". The final section is marked "più lento." (più lento) and "pp" (pianissimo). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5. The score concludes with the word "do." (do).

ETUDE III.

(D major)

Andantino. ♩ = 126.

This musical score is for 'ETUDE III.' in D major, marked 'Andantino' with a tempo of 126 beats per minute. The piece is written for piano in 2/4 time and consists of five systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The score features several technical exercises, including arpeggiated chords, scale-like passages, and trills. Dynamic markings include *p* (piano), *cres.* (crescendo), and *dim.* (diminuendo). The tempo is marked 'Andantino' with a specific tempo indication of 126. The key signature is one sharp (F#), indicating D major. The piece concludes with a final cadence in the fifth system.

p *cres.* *dim.* *p*

cres.

a tempo. *p* *cres.* *dim.*

p *cres.*

(G major)

(G major)

Mouvement de valse Op. 128.

p

f

p *ri - te - nu - to.* *a tempo.* **Fine.**

cres - cen - do.

legato.

f

cres - cen - do *p*

f

Repeat from the beginning to Fine.

ETUDE V.

(E minor)

This study (choral) at first sight makes the impression, that it is very easy to execute, in as much as it presents chiefly half notes whereas it is, probably, from an artistic standpoint of execution, the most difficult study in the collection: The mode of execution laid down for its proper rendition, doing full justice to all the parts. (the four voices) demands a very careful and artistic use of the pedal, which, until thoroughly mastered and understood will necessitate very conscientious study. The pedal is indicated by notes and rests leaving no uncertainty as to how and where it should be used and released. The pupil after having mastered the execution of the notes should study the pedal alone, playing the notation for the foot in precisely the same manner as would be if assigned to the hand. Now practice the study with the hands and the pedal together. Strike the chord in first measure and keep the fingers on the keys struck until you have pressed down the pedal on the second quarter raising the dampers from the strings which will cause the notes struck to continue singing when the hands are raised for striking the next chord. At the precise moment that the fingers touch the keys in striking the second chord on the third quarter, release the pedal and keep the fingers on the keys until the pedal is again pressed down on the fourth quarter &c. This mode of pedaling, while understood and practised by all good pianists, is a closed book to thousands of players. It is the only way by which a perfect *legato* can be established and full justice done to all the voices. The following execution might be indulged in without the aid of the pedal but it is faulty as it does not

sustain all the notes their full value

Example



i.e. the G can be connected to

the B. the B to G the G to F sharp perfectly *legato* but the lower notes would be more or less detached. As the E^s and the E and D sharp cannot be connected *legato* as they are all struck with the same finger. It is apparent that with proper use of the pedal this evil is at once avoided.

Lento e religioso - 72

ETUDE VI.

(C major)

Allegretto. $\text{♩} = 88$.

p *leggero.*

8

1

2

ETUDE VII.

(F major)

Allegretto. $\text{♩} = 88$.
sostenuto.

p *ten.*

cres. *ten.*

First system of musical notation. Treble and bass staves. Lyrics: *dimi - nuen - do*. Performance markings: *dimi*, *nuen*, *do*, *p*, *cres.*. Fingerings and articulation are indicated throughout.

Second system of musical notation. Treble and bass staves. Lyrics: *cen - do*. Performance markings: *cen*, *do*, *dimi*. Fingerings and articulation are indicated throughout.

Third system of musical notation. Treble and bass staves. Lyrics: *nuen - do e ral - len - tan -*. Performance markings: *nuen*, *do*, *e*, *ral*, *len*, *tan*. Fingerings and articulation are indicated throughout.

Fourth system of musical notation. Treble and bass staves. Lyrics: *do.*. Performance markings: *a tempo.*, *p*, *ten.*. Fingerings and articulation are indicated throughout.

Fifth system of musical notation. Treble and bass staves. Lyrics: *ten.*. Performance markings: *ten.*, *cres.*. Fingerings and articulation are indicated throughout.

Sixth system of musical notation. Treble and bass staves. Lyrics: *cen - do dimi - nuen - do*. Performance markings: *cen*, *do*, *dimi*, *nuen*, *do*, *p*, *l.h.*. Fingerings and articulation are indicated throughout.

Seventh system of musical notation. Treble and bass staves. Performance markings: *r. h.*, *p*, *l. h.*, *ten.*, *p*. Fingerings and articulation are indicated throughout.

ANNIE'S FAVORITE MAZURKA.

(Otto Anschütz.)

Carl Sidus Op.108.

Moderato ♩ - 144.

The musical score is written for piano in 3/4 time, marked Moderato (144 bpm). It consists of four systems of music. The first system has six measures, each with a pedaling instruction (Ped.) and an asterisk. The second system has six measures, including first and second endings, with dynamics *f* and *p*. The third system has six measures with dynamics *f*, *mf*, and *p*. The fourth system has seven measures, each with a pedaling instruction (Ped.) and an asterisk. Fingerings are indicated by numbers 1-5 above the notes. The key signature has one sharp (F#).

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Trio.

mf

Ped.

Ped.

Ped.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of six measures. The treble clef part features a melody with eighth and sixteenth notes, often beamed together, and includes fingerings (1-5) and slurs. The bass clef part provides a harmonic accompaniment with chords and single notes, also including fingerings. The second system consists of four measures, starting with a repeat sign. It continues the melody and accompaniment, ending with a final cadence. Pedal points are indicated at the end of the first and second systems with the word 'Ped.' and a flower-like symbol.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of two systems. The first system has four measures, and the second system has two measures. The piano part features a melody in the right hand and a bass line in the left hand. The voice part is a single melodic line. The score includes fingerings, slurs, and a "Ped." (pedal) marking at the end.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for voice and piano. The voice part is in treble clef, and the piano part is in bass clef. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score consists of 16 measures. The first measure is a whole note chord in the piano part. The second measure is a whole note chord in the piano part. The third measure is a whole note chord in the piano part. The fourth measure is a whole note chord in the piano part. The fifth measure is a whole note chord in the piano part. The sixth measure is a whole note chord in the piano part. The seventh measure is a whole note chord in the piano part. The eighth measure is a whole note chord in the piano part. The ninth measure is a whole note chord in the piano part. The tenth measure is a whole note chord in the piano part. The eleventh measure is a whole note chord in the piano part. The twelfth measure is a whole note chord in the piano part. The thirteenth measure is a whole note chord in the piano part. The fourteenth measure is a whole note chord in the piano part. The fifteenth measure is a whole note chord in the piano part. The sixteenth measure is a whole note chord in the piano part. The score includes fingerings, pedaling marks, and a dynamic marking of *mf*.

First system of musical notation. Treble and bass staves. Treble staff contains complex fingerings (2, 4, 3, 2, 4, 3, 2, 4, 3, 2, 1, 5) and slurs. Bass staff contains notes with fingerings (5, 1, 3, 4, 2, 1, 5, 1, 3, 5, 1, 3). Pedal markings (Ped.) and asterisks (*) are present.

Second system of musical notation. Treble and bass staves. Treble staff contains complex fingerings (3, 1, 4, 2, 1, 4, 2, 3, 2, 4, 3, 2, 4, 3, 2, 1, 5, 4, 3, 2, 1, 3, 2, 4, 3, 1, 2, 3). Bass staff contains notes with fingerings (5, 1, 2, 5, 1, 3, 5, 1, 3, 5, 1, 3, 1, 3, 5). Pedal markings (Ped.) and asterisks (*) are present.

Third system of musical notation. Treble and bass staves. Treble staff contains notes with fingerings (1, 4, 5, 2, 4, 1, 3, 1, 4, 3, 2, 1, 3, 5, 4, 2, 1, 3, 5, 2, 4, 1, 3, 1, 4, 3, 2, 1). Bass staff contains notes with fingerings (5, 1, 3, 4, 1, 2, 5, 1, 3, 5, 1, 3, 4, 1, 2, 4, 1, 2). Pedal markings (Ped.) and asterisks (*) are present.

Fourth system of musical notation. Treble and bass staves. Treble staff contains notes with fingerings (3, 5, 4, 2, 1, 2, 1, 2, 3, 3, 1, 2, 3, 5, 1, 4, 3, 2, 1, 3, 5, 2, 1, 4, 3). Bass staff contains notes with fingerings (5, 1, 2, 1, 3, 5, 1, 3, 5, 1, 3, 5, 1, 3, 4, 1, 2, 1, 5, 1, 3). Pedal markings (Ped.) and asterisks (*) are present. Dynamics *f* and *p* are indicated.

Fifth system of musical notation. Treble and bass staves. Treble staff contains notes with fingerings (2, 1, 3, 4, 1, 2, 1, 2, 3, 3, 5, 4, 3, 2, 1, 3, 2, 1, 1, 2, 3, 1, 4, 5, 4, 3, 2, 1, 3). Bass staff contains notes with fingerings (5, 1, 3, 5, 1, 3, 5, 1, 3, 5, 1, 3, 5, 1, 3, 5, 1, 3, 5, 1, 3, 5, 1, 3, 5, 1, 3). Pedal markings (Ped.) and asterisks (*) are present. Dynamics *f* and *mf* are indicated.

Sixth system of musical notation. Treble and bass staves. Treble staff contains notes with fingerings (1, 4, 3, 2, 1, 3, 5, 4, 2, 1, 3, 5, 4, 2, 1, 3, 2, 1, 2, 4, 3, 2, 1, 2, 3, 4, 5, 1, 4, 3, 2, 1, 5). Bass staff contains notes with fingerings (4, 1, 2, 5, 1, 3, 5, 1, 3, 5, 1, 3, 5, 1, 3, 5, 1, 3, 5, 1, 3, 5, 1, 3, 5, 1, 3, 5, 1, 3, 5). Pedal markings (Ped.) and asterisks (*) are present. Dynamics *cres.* is indicated.

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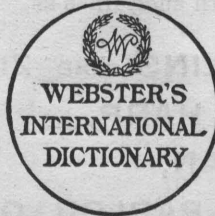
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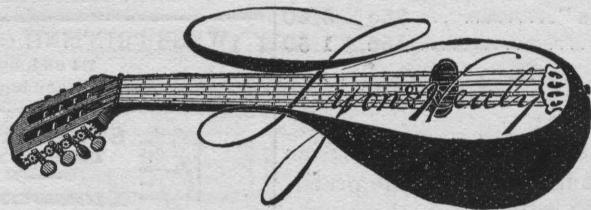
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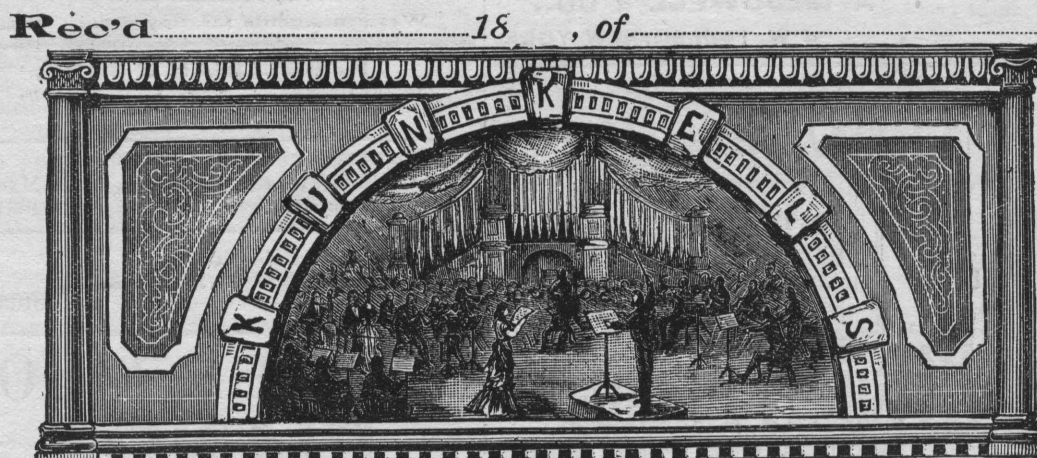
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